SOTHEBY, WILKINSON & HODGE,
WELLINGTON STREET, STRAND, LONDON.

CATALOGUE

OF

ORIGINAL DRAWINGS

BY

GEORGE CRUIKSHANK

Day of Sale

MONDAY, THE 7TH OF MARCH.

1892

CATALOGUE

OF

ORIGINAL DRAWINGS

BY

GEORGE CRUIKSHANK

WHICH WILL BE SOLD BY AUCTION

BY MESSRS.

SOTHEBY, WILKINSON, & HODGE,

Auctioneers of Literary Property & Works illustrative of the Fine Arts,

AT THEIR HOUSE, No. 13, WELLINGTON STREET, STRAND, W.C.

On MONDAY, the 7th of MARCH, 1892,

AT ONE O'CLOCK PRECISELY.

MAY BE VIEWED TWO DAYS PRIOR. CATALOGUES MAY BE HAD.

DRYDEN PRESS: J. DAVY AND SONS, 137, LONG ACRE, LONDON, W.C.

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CONDITIONS OF SALE.

I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the auctioneer cannot decide the said dispute.

II. No person to advance less than 1*s.*; above five pounds, 2*s.* 6*d.*, and so on in proportion.

III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.

IV. The purchasers to give in their names and places of abode, and to pay down 5*s.* in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased to be immediately put up again and re-sold.

V. The sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.

VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEBY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEBY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.

VII. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited, *and if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.*

Gentlemen who cannot attend this Sale, may have their Commissions faithfully executed by their humble Servants,

SOTHEBY, WILKINSON & HODGE,

13, *Wellington Street, Strand, London.*

INTRODUCTION

GEORGE CRUIKSHANK was born in London, on Sep. 27, 1792. We have thus reached the centenary of the most popular humourous artist of modern times. He died in 1878. Shortly after his death, his widow sold a selection of the original Drawings of his works. Since that event there has been no really important sale of his Drawings, and it is a matter of interest to remember that the whole of the remaining Drawings, which were in the possession of Mrs. Cruikshank until her death, were bequeathed by her to the Nation, and are now in the South Kensington Museum. The present is therefore, in all probability, the only opportunity that will occur of procuring examples of the master's work.

The extensive Collection now offered for sale was presented by the artist himself to an intimate acquaintance, and, remaining in the same hands ever since, its existence becomes now for the first time a matter of public knowledge. The Drawings speak for themselves, but we may point out for special notice, the complete series of Twenty-four Designs to *Oliver Twist*, and the exquisite water-colour Drawings for the celebrated *Fairy Library*. Not less

important, too, is the large series of Designs for Brough's *Life of Falstaff*, full of variations and suggestions; while the Sketch Books, overflowing with drawings and sketches and notes for Ainsworth's *Tower of London*, the *Illustrations of Time*, and other works, are perhaps of more engrossing interest than any work of a similar nature that the admirers of the great Artist have yet had an opportunity of acquiring.

The whole of the Drawings are preserved in plain wooden frames; those that bear other designs on the reverse are in *double* frames, so that each side may be seen.

CATALOGUE

OF

ORIGINAL DRAWINGS

BY

GEORGE CRUIKSHANK

(The drawings are arranged in chronological order)

TAYLER (C. B.) A FIRESIDE BOOK, 1827.

LOT			
1	OLD COURT. A Gentleman of the Time of Charles I, surrounded by his Family, THE ORIGINAL SEPIA DRAWING	1	18

HONE (W.) FACETIÆ AND MISCELLANIES, 1827.

2	VIGNETTE FOR THE TITLE PAGE, containing Portraits of George Cruikshank and William Hone, TWO ORIGINAL PENCIL DRAWINGS of the one subject, with a note in the artist's handwriting to *look for Hone's portrait*	2	14

ILLUSTRATIONS TO POPULAR WORKS, 1830.

3	BURNS' POEMS:—"*The Deil came fiddling through the town.*" THE ORIGINAL DRAWING IN PEN-AND-INK of this humorous and vigorous design, with a marine drawing and notes and sketches in the margins, SIGNED GEO. CRUIKSHANK	6	6

SCOTT (SIR W.) IVANHOE, 1837.

4	REBECCA AND THE TEMPLAR. "*One foot nearer and I plunge myself from the precipice,*" THE ORIGINAL VERY SPIRITED SEPIA SKETCH OF THE FIGURE OF REBECCA ON THE BATTLEMENTS, in duplicate	2	10

13.8.

COMIC ALMANACK, 1838.

5 SEPTEMBER — MICHAELMAS GANDER, THE ORIGINAL WATER-COLOUR DRAWING

11 10

Stowell

COMIC ALMANACK, 1838.

6 OCTOBER—BATTLE OF A-GIN-COURT (Petty France), THE ORIGINAL WATER-COLOUR DRAWING

10

Stevens

COMIC ALMANACK, 1838.

7 NOVEMBER—GUYS IN COUNCIL, THE ORIGINAL WATER-COLOUR DRAWING

11

COMIC ALMANACK, 1838.

8 DECEMBER — CHRISTMAS EVE, THE ORIGINAL WATER-COLOUR DRAWING

11 10

DICKENS (C.) OLIVER TWIST, 1838.

The following 24 *Lots are Pencil Drawings, being the complete Set of the Original Designs for Dickens's famous Novel, some exhibiting variations from the finished Etchings.*

9 OLIVER ASKING FOR MORE, *with variations from the etching*

10 OLIVER ESCAPES BEING BOUND APPRENTICE TO THE SWEEP, *with slight variation from the etching, another head being added to the latter*

11 OLIVER PLUCKS UP A SPIRIT

12 OLIVER INTRODUCED TO THE RESPECTABLE OLD GENTLEMAN; *shewing an alteration in the hand of Fagin*

13 OLIVER AMAZED AT THE DODGER'S MODE OF "GOING TO WORK"

14 OLIVER RECOVERING FROM THE FEVER

15 OLIVER CLAIMED BY HIS AFFECTIONATE FRIENDS; *with variations and alterations*

140

16 OLIVER'S RECEPTION BY FAGIN AND THE BOYS

17 MASTER BATES EXPLAINS A PROFESSIONAL TECHNICALITY

18 THE BURGLARY

19 MR. BUMBLE AND MRS. CORNEY TAKING TEA

20 MR. CLAYPOLE AS HE APPEARED WHEN HIS MASTER WAS OUT

21 OLIVER TWIST AT MRS. MAYLIE'S DOOR

Robson

197. 8.

22 OLIVER WAITED ON BY THE BOW ST. RUNNERS

23 MONKS AND THE JEW, *with slight variations*

24 MR. BUMBLE DEGRADED IN THE EYES OF THE PAUPERS

25 THE EVIDENCE DESTROYED

26 MR. FAGIN AND HIS PUPIL RECOVERING NANCY

27 THE JEW AND MORRIS BOLTER BEGIN TO UNDERSTAND EACH OTHER

28 THE MEETING, *with slight variations*

29 SIKES ATTEMPTING TO DESTROY HIS DOG

30 THE LAST CHANCE

31 FAGIN IN THE CONDEMNED CELL

32 ROSE MAYLIE AND OLIVER IN THE CHURCH

"We must not forget to mention *Oliver Twist*, and Mr. Cruikshank's famous designs to that work; that capital piece of humour, Mr. Bumble's courtship, which is even better in Cruikshank's version than in Boz's exquisite account of the interview; and the Jew—the dreadful Jew—that Cruikshank drew. What a fine homely poet is the man who can produce this little world of mirth or woe for us!"—*W. M. Thackeray.*

BRITISH BEE-HIVE, 1840.

33 THE BRITISH BEE-HIVE, designed in the year 1840, by George Cruikshank, and altered and Etched by him in 1867, and Published by the Artist, THE ORIGINAL PENCIL DRAWING, *with an admirable portrait of the Artist, by himself, in the margin*, and the address, 4 Upper Seymour St., and shewing considerable variations from the engraving

GEORGE CRUIKSHANK'S OMNIBUS, 1842, &c.

34 A NIGHT OF HORROR, COUNTING HEADS, BROWN STOUT, DOUBLE KNOCK, Mr. Lambkin's Horse (Bachelor's Own Book, plate 10), &c. Twelve Humorous Pencil Sketches, for the *Omnibus*, &c., on one sheet

GEORGE CRUIKSHANK'S TABLE BOOK, 1845.

35 THE TRIUMPH OF CUPID: A REVERIE. AN EXTREMELY INTERESTING COLLECTION OF PENCIL SKETCHES, on one sheet, showing the inception and growth of the idea in the mind of the artist, resulting in what is admitted to be one of the finest productions of the imagination which ever came from Cruikshank's pencil. Upon one side of the sheet appears the following, in his autograph:—

208. 18.

208. 18.

LOT 35—*continued.*

"*Let me see. What shall the first plate be? Suppose we have The Triumph of Cupid.*

Ladies and Gentlemen,

I have the honour then of appearing before you once more in a publication of my own, &c. (*signed*). GEORGE CRUIKSHANK."

Above this inscription are several sketches which appear in the engraving, viz.: Cupid drawn by lions and tigers, the prostrate man attacked by Cupids, the blind man, and the animated fire irons, besides a slight sketch of the artist himself, seated in his chair, as engraved, and two or three other subjects not utilised. On the reverse is another sketch for the portrait of the artist, of the same size as in the engraving, but slightly varied in detail.

CRUIKSHANK'S FAIRY LIBRARY, 1854-64.

'Exquisite Illustrations.'

36 PUSS IN BOOTS. Tom Puss commands the Reapers to tell the King that all the Fields belong to the most noble the Marquis of Carabas, THE ORIGINAL WATER-COLOUR DRAWING, with preliminary pencil sketches of the principal figures in the foreground

37 PUSS IN BOOTS. Tom Puss telling the King that his Master, the Marquis of Carabas is in the River, and introducing him to the King, two subjects in one design, being THE ORIGINAL WATER-COLOUR DRAWING, as engraved, with pencil sketches in the margin

38 PUSS IN BOOTS. Tom Puss telling the King that his Master, the Marquis of Carabas, is in the River, A LARGE AND IMPORTANT WATER-COLOUR DRAWING, *being the original full-page design for the first subject of the previous drawing* (lot 37), *never engraved in this size*

39 PUSS IN BOOTS. Tom Puss introducing his Master to the King, AN ORIGINAL WATER-COLOUR DRAWING, *being the first design for the second subject of lot* 37, *showing considerable variations from the finished design* (*Puss being omitted*)

40 HOP O' MY THUMB. FIRST AND UNPUBLISHED DESIGN FOR THE COVER, intended as a General Title to the Fairy Library, with another Rejected Design for the same, on the reverse, TWO DRAWINGS IN PENCIL

41 HOP O' MY THUMB. FIRST SKETCH FOR THE FRONTISPIECE, THE ORIGINAL PENCIL DRAWING, being a different design from the etching, with preliminary sketches in the margins, and the following inscription by the artist, *The History of Little Thumb, with Pictures by George Cruikshank*

279. 14.

279. 14.

42 HOP O' MY THUMB. FRONTISPIECE: THE FATHER PROPOSES TO LOSE THE CHILDREN; they leave Hop o' My Thumb and his Brothers in the Wood, THE ORIGINAL PENCIL DRAWING, with sketches in the margins — 3 17 6

43 HOP O' MY THUMB. The Giant Ogre discovers Hop o' My Thumb and his Brothers, THE ORIGINAL PENCIL DRAWING, with inscription in the artist's autograph, and preliminary sketches in the margins — 3 3

44 HOP O' MY THUMB. Hop o' My Thumb presenting the Seven League Boots to the King, THE ORIGINAL PENCIL DRAWING, with numerous sketches of the boots and other subjects, in the margins — 5

JACK AND THE BEANSTALK.

THE COMPLETE SERIES OF DESIGNS, as follows:—

45 JACK SHOWS KINDNESS TO A POOR OLD WOMAN—WHO TURNS OUT TO BE A FAIRY AND—WHO GIVES HIM A BEAN, WHICH HE SETS IN HIS GARDEN. THE ORIGINAL WATER-COLOUR DRAWING, with the title of the design, as above, *in the artist's autograph*, and 12 PRELIMINARY SKETCHES IN THE MARGINS, for the figure of the fairy, the cottage, and other subjects — 20

46 JACK CLIMBING THE BEANSTALK, THE ORIGINAL WATER-COLOUR DRAWING, AN EXTREMELY BEAUTIFUL SPECIMEN OF THE ARTIST'S WORK, varying from the etching — 16 10

47 JACK GETS THE GOLDEN HEN AWAY FROM THE GIANT, THE ORIGINAL WATER-COLOUR DRAWING, with a number of preliminary PENCIL SKETCHES on the margins, for this and other illustrations to *Jack and the Beanstalk*, and a memorandum by Cruikshank, indicating that he contemplated adding *Red Riding Hood* to the *Fairy Library* — 20

48 JACK AND THE FAIRY HARP ESCAPING FROM THE GIANT, THE ORIGINAL WATER-COLOUR DRAWING, with the inscription *in the artist's autograph*, and sketches in the margin — 10 15

49 THE FAIRIES TIE THE GIANT UP IN THE BEANSTALK; THE VERY FINE ORIGINAL WATER-COLOUR DRAWING, with the following variations of the inscription, IN THE ARTIST'S AUTOGRAPH:— — 20

The Bean Stalk makes a prisoner of the Giant
The Bean Stalk takes the Giant prisoner

and two preliminary sketches in the margin for the figure of Jack

378. 19. 6

378.19.6

50 JACK BRINGS THE GIANT PRISONER TO KING ALFRED, THE ORIGINAL WATER-COLOUR DRAWING, with a note respecting the subject, *in the artist's autograph*, and preliminary sketches in the margin

BROUGH (R.) LIFE OF FALSTAFF, 1857-58.

'*Highly laboured etchings, admirable alike in conception and execution.*'

51 FALSTAFF AND HIS PAGE (King Henry IV, Part 2), TWO PENCIL DRAWINGS, for the full-page woodcut, with preliminary sketches, and the following note in the artist's autograph, *View of Old St. Paul's from Turnmill St.*, thus identifying the locality, which is not indicated in the engraving

*** These sketches prove that Cruikshank intended the design to be engraved as a vignette on the title-page, and *The Life of Sir John Falstaff, Knt.*, has been filled in by the artist, leaving space for the publisher's name below. It was afterwards considerably elaborated, enlarged, and printed on a separate leaf, and this accounts for its presence in the book among the twenty etchings.

52 JACK FALSTAFF, WHEN PAGE TO THOMAS MOWBRAY, BREAKING SKOGAN'S HEAD, two sepia drawings, one being a REJECTED DESIGN, and the other as engraved, but with variations, with Preliminary Sketches and note in the artist's autograph in the margins

53 THE PRINCE AND POINS DRIVING FALSTAFF, GADSHILL, PETO, AND BARDOLPH FROM THEIR PLUNDER AT GADSHILL, the original WATER-COLOUR DRAWING, varying from the etching, with preliminary pencil sketches for the design of *Falstaff's Ragged Regiment*

54 THE PRINCE AND POINS DRIVING FALSTAFF, GADSHILL, PETO AND BARDOLPH FROM THEIR PLUNDER AT GADSHILL, THE MORE HIGHLY-FINISHED SEPIA DRAWING for the same design

55 FALSTAFF'S RAGGED REGIMENT, *Henry IV*, *Act* 4, *Scene* 2. FIRST DESIGN, A SKETCH IN WATER-COLOURS, with preliminary sketches and notes

*** In this drawing Falstaff is represented standing, with his back turned to his army of ragamuffins, and looking at them over his shoulder. It was rejected for the design as engraved.

434.4.6

434. 4. 6

56 FALSTAFF'S RAGGED REGIMENT, *Henry IV*, *Act* 4, *Scene* 2. THE WATER-COLOUR DRAWING OF THE ENGRAVED DESIGN, with sketches in the margins, and quotation from Shakespeare, *in the artist's autograph;* also a note as to the source from which he obtained the view of Coventry for the background. The figure of Falstaff's horse gave Cruikshank dissatisfaction, for in the margin is another and vastly improved sketch, as etched — 10

57 SIR JOHN FALSTAFF DRIVING PISTOL FROM HIS PRESENCE, *Henry IV*, *Part* 2, *Scene* 4, THE ORIGINAL WATER-COLOUR DRAWING, showing variations in the figure of Pistol, with preliminary pencil sketches and notes in the margin — 11 15

58 SIR JOHN FALSTAFF RECEIVING A MOST UNEXPECTED REBUKE FROM KING HENRY THE FIFTH, *Henry IV*, *Part* 2, *Act* 5, *Scene* 5, THE HIGHLY FINISHED DRAWING IN SEPIA AND PENCIL — 9

59 SIR JOHN FALSTAFF IN THE BUCK-BASKET, *Merry Wives of Windsor*, *Act* 3, *Scene* 3, ORIGINAL PENCIL DRAWING, being the FIRST DESIGN, and entirely different from that afterwards adopted, with preliminary sketches relating to this and other subjects, in the margins — 4 10

60 SIR JOHN FALSTAFF IN THE BUCK-BASKET, *Merry Wives of Windsor*, *Act* 3, *Scene* 3, THE ORIGINAL PENCIL DRAWING OF THE DESIGN, AS ENGRAVED, but with considerable variation of detail — 5

61 SIR JOHN FALSTAFF, DISGUISED AS "MOTHER PRAT," CUDGELLED AND DRIVEN OUT BY MR. FORD, *Merry Wives of Windsor*, *Act* 4, *Scene* 2, THE ORIGINAL SKETCH IN WATER-COLOURS, with numerous preliminary sketches in the margins, and notes of the characters — 10 10

62 THE LAST SCENE IN THE LIFE OF SIR JOHN FALSTAFF, *Henry V*, *Act* 2, *Scene* 3, THE ORIGINAL PENCIL DRAWING, *varying considerably from the design afterwards adopted*, with preliminary sketches in the margins — 4 10

*** 'A masterpiece of suggestiveness and pathos.'

63 FALSTAFF SCOLDING FRANCIS FOR BRINGING HIM BAD WINE, *Henry IV*, *Part* 1, *Act* 2, *Scene* 4. FIRST SKETCH, IN SEPIA, for a design for an Etching, *never engraved*, with another and smaller sketch of the same subject in the margin — 4

64 THE SAME. A SKETCH IN WATER-COLOURS OF THE SAME SUBJECT, with a Sepia Drawing of the Scene on the reverse side — 7 15

501. 4. 6

501. 4. 6

65 THE SAME. ANOTHER AND MORE ELABORATE WATER-COLOUR DRAWING OF THE SAME SUBJECT, with considerable variation of accessories, and preliminary sketches in the margins

66 THE SAME. A FINAL PENCIL DRAWING OF THE SAME SUBJECT, the same size as the intended etching, WITH AN EXCELLENT PORTRAIT OF THE ARTIST, BY HIMSELF, IN THE MARGIN, and *notes in his autograph* as to the arrangement of the early plates to the *Life of Falstaff*

67 STUDIES FOR CHARACTERS IN THE "LIFE OF FALSTAFF," being 10 WATER-COLOUR DRAWINGS (on one sheet) of Sir John Falstaff, Dame Quickly, Mr. Ford, Mrs. Page, and others

*** The portrait of Falstaff is particularly interesting, being a fine full-length highly finished figure, *with a distinctly different physiognomy from that which appears in the etchings*

FULLOM (S.) THE EXILE'S DAUGHTER, 1860.

68 THE INTERCEPTED DESPATCH, containing portraits of Napoleon III and Victor Emmanuel, THE ORIGINAL SKETCH, in pencil and pen-and-ink, and THE ORIGINAL WATER-COLOUR DRAWING of the same, SIGNED *Geo. Cruikshank, in one frame*

JERROLD (DOUGLAS) BROWNRIGG PAPERS, 1860.

69 THE ACTRESS AT THE DUKE'S. Nokes, the Comedian, rescuing Betterton and Peggy Simpson in Drury Lane, THE ORIGINAL WATER-COLOUR DRAWING, and the HIGHLY-FINISHED PENCIL DRAWING, as engraved, with variations both of details and of form

PENNELL (H. C.) PUCK ON PEGASUS, 1861.

70 THE ORIGINAL DESIGN FOR THE FRONTISPIECE, A LARGE AND BEAUTIFUL WATER-COLOUR DRAWING, *signed* GEO. CRUIKSHANK

*** An exquisite work of art.

COSTELLO (D.) HOLIDAYS WITH HOBGOBLINS, 1861.

71 SHAVING A GHOST, THE ORIGINAL WATER-COLOUR DRAWING, *with inscription in pencil by the artist*

BARHAM (R. H.) INGOLDSBY LEGENDS, 1864.

72 LEGEND OF ST. MEDARD

"Away went the Quaker, away went the Baker,
Away went the Friar—that fine fat ghost,
Whose marrow Old Nick
Had intended to pick,
Dress'd like a woodcock, and served on toast."

THE ORIGINAL PENCIL DRAWING

559. 15.

559. 15.

HUNT'S POPULAR ROMANCES, 1865.

73 GIANT BOLSTER STRIDING FROM BEACON TO CARN BREA, the ORIGINAL PENCIL DRAWINGS for this design, and for an Unpublished Design entitled *Giants at Play*, with other subsidiary sketches and notes, on three sheets, *in two frames* — 5 5

GRIMM'S GERMAN STORIES, 1866.

74 THE BLUE LIGHT, a design executed for Mr. Ruskin, varying, as regards the figure of the dwarf, from the plate at vol. II, page 29, 1826; THE ORIGINAL PENCIL DRAWING, with list of stories by Grimm, in the artist's hand, and 8 sketches for a Head of Minerva — 5

FRASER (SIR W. A.) POEMS BY THE KNIGHT OF MORAR, 1867.

75 KYRIE ELEISON. A MONK OPENING A GRAVE. "*With fingers quick working the fresh earth it tore*"; A HIGHLY EFFECTIVE WATER-COLOUR DRAWING, of great power and intensity, showing considerable variation from the etching — 5 10

FRASER (SIR W. A.) POEMS, 1869.

76 THE FAIRY RING. Spirits Dancing Round a Sun-Dial, THE ORIGINAL PENCIL DRAWING, the background being *entirely different from the etching*, with preliminary sketches and notes in the margin — 3 5

77 THE FAIRY RING. THE ORIGINAL HIGHLY-FINISHED and VERY BEAUTIFUL WATER-COLOUR DRAWING of the same subject, with the background altered, as in the etching, but still showing considerable variation — 7 15

THE OAK, BY SIR JOHN BOWRING, &c., 1869.

78 THE PHILOSOPHER AND THE BUMPKIN. FIRST SKETCH, in pencil and water-colours — 2

79 THE PHILOSOPHER AND THE BUMPKIN. A HIGHLY-FINISHED PENCIL DRAWING of the same subject, enlarged and elaborated, with the following couplet in Cruikshank's autograph:—

"*And this is what was said to the Philosopher by the Bumpkin,*
'*I say, sur, it be luckily as how that acorn warn't that pumpkin.*'" — 3 12 6

*** The design was considerably reduced in size in engraving, as the work to which it is a frontispiece is in 12mo only.

592. 2. 6

592.2.6

BARHAM (R. H.) INGOLDSBY LEGENDS, 1870.

80 FIRST DESIGN FOR THE FRONTISPIECE, representing the Author surrounded by his Characters, A PEN-AND-INK DRAWING, varying very considerably from the design as engraved, with the following inscription in the artist's autograph instead of that afterwards adopted: *A Design and Etching by George Cruikshank, of his worthy and highly-esteemed friend Thos. Ingoldsby, surrounded by part of the parties he introduced to the public;* at the foot of the drawing is the inscription THOMAS INGOLDSBY'S LEGENDS, and the margins are occupied by preliminary sketches

GRIMM'S GERMAN STORIES, 1870.

81 THE ELVES AND THE SHOEMAKER, *copied by me from my original design and etching made in* 1822, *to illustrate the Grimm's German Popular Stories, Vol. I. George Cruikshank, March* 1870. AN IMPORTANT AND HIGHLY-FINISHED PENCIL DRAWING, with the above inscription in the artist's autograph

*** The design is probably the most interesting of all Cruikshank's works, since it was considered by Mr. Ruskin to be the best plate in the finest series of illustrations ever produced by the artist. And, says Thackeray, *How shall we enough praise the delightful German nursery-tales, and Cruikshank's illustrations of them? Of all the artists that ever drew, Cruikshank was the man to illustrate these tales, and give them just the proper admixture of the grotesque, the wonderful, and the graceful.*

UNPUBLISHED.

82 A LIVERIED SERVANT PREACHING IN A CHURCH, a HUMOROUS PENCIL DRAWING, with a sketch of ships at sea, &c., in the margin

UNPUBLISHED.

83 A MISER COUNTING HIS GOLD, WATCHED BY AN INTRUDER AT THE GARRET WINDOW. A LARGE AND VERY FINE ORIGINAL WATER-COLOUR DRAWING OF GREAT FINISH AND INTENSITY

*** A very powerful production of Cruikshank's genius, the face of the principal figure evincing emotions which entitle the design to rank beside the artist's celebrated illustration of Fagin in the condemned cell.

UNPUBLISHED.

84 A MOST ADORABLE YOUNG LADY, AN ORIGINAL UNPUBLISHED HUMOROUS WATER-COLOUR DRAWING, representing a lady seated on bags of gold surrounded by male admirers, professing adoration, and quarreling among themselves

625.14.6

625. 14. 6

UNPUBLISHED.

85 A SCENE ON THE PROMENADE AT THE RIVER SIDE (Pensioners lounging on the rails before Greenwich Hospital). A CHARACTERISTIC WATER-COLOUR DRAWING, SIGNED (*in ink*) GEORGE CRUIKSHANK, illustrating *Herbert's Letters* 1 1

UNPUBLISHED.

86 DRUIDS GATHERING MISTLETOE, a pen and ink drawing 1 10

UNPUBLISHED.

87 GREYHOUND BY HOWITT, COPIED BY GEORGE CRUIKSHANK, a very beautiful and HIGHLY FINISHED PENCIL DRAWING, *so inscribed* IN THE ARTIST'S AUTOGRAPH 3 17 6

UNPUBLISHED.

88 THE ARTFUL DODGER, a remarkably spirited full-length pencil sketch, together with another half-length sketch (of which the head is highly finished in sepia), apparently the first studies for this famous character 3 6

UNPUBLISHED.

89 THE GUILLOTINE. A Lecturer exhibiting a Model of the Guillotine before an audience, with a victim in position, A PEN AND INK DRAWING, with preliminary sketches in the margins, and the following note in the artist's autograph, *Polytechnic, Madme. Tussauds', Look to Gilray or Father* 2 12 6

MISCELLANEOUS.

90 AN OCTAVO SKETCH BOOK OF 170 PAGES, FILLED WITH ORIGINAL SKETCHES IN PENCIL, PORTRAITS, &C. (INCLUDING 4 IN WATER-COLOURS), BY GEORGE CRUIKSHANK, many being first ideas of subjects afterwards engraved, among which are the following—ST. DUNSTAN'S CHURCH, FLEET STREET, LONDON AND MANCHESTER IN 1851 (*Adventures of Mr. and Mrs. Sandboys*, 1851); PERUONTO (*Pentamerone*, 1848); THE THREE SISTERS (*Pentamerone*, 1848); THE BOOBY (*Pentamerone*, 1848); "EH, SIRS!" (Scott's *Waverley*, 1836); SUICIDE OF THE DRUNKARD'S DAUGHTER (*The Drunkard's Children*, 1848). Among the remainder are rural scenes, old houses, ruins, heads and full-length figures of characters, &c., with occasional notes and dates *in the artist's autograph*, and his signature, GEO. CRUIKSHANK, in two separate places 4 10

655. 10. 6

655. 10. 6

91 A HANDBOOK FOR POSTERITY, HANDED DOWN BY GEORGE CRUIKSHANK, a series of TWELVE DRAWINGS IN PENCIL, the title (which bears a portrait of Cruikshank handing the book to a crowd of children) being at first made for the TITLE PAGE TO REID'S CATALOGUE OF HIS WORKS, and afterwards adopted for an autobiography which the artist intended to publish but never had time to complete. THE REMAINING DRAWINGS ILLUSTRATE EVENTS IN GEORGE CRUIKSHANK'S LIFE, or in the careers of members of his family, and notes in his autograph elucidate the events or indicate others which he intended illustrating. Thus we have *Grandfather at Culloden; Poor Robert and St. Helena* (Robert Cruikshank falling from a horse so named); *Museum Gate; Model Cannon in King's Mews; George III and Queen Charlotte going through Kings Mews, Charing Cross, to the Theatre*, (with the artist, when a boy, running beside the carriage); *Robert's Fights; Volunteer Boys; Father when a Boy; Narrow Escapes; Bandy-Tom—The Skittle Ground—Bill Sykes; Smith—Dan Bishop; &c.;* Footmen extinguishing links; and other subjects; the whole forming an extremely interesting series of reminiscences of the artist's early days; *mounted in a quarto volume*

92 AN OBLONG OCTAVO SKETCH-BOOK, CONSISTING OF 36 PAGES FILLED WITH SKETCHES FOR THE *Tower of London*, MADE AT THE TOWER ITSELF, AND INCLUDING 17 MOST EXCELLENT PORTRAITS OF QUEEN MARY, LADY JANE GREY AND HER FATHER, THE DUKE OF SUFFOLK, COURTENAY, EARL OF ESSEX, and the PRINCESS ELIZABETH, and of HENRY VIII and ANNE BOLEYN (*for Windsor Castle*); Sketches of the Bloody Tower, Traitor's Gate, Bret's Head on a spike (page 412), Tower leading to Iron Gate, the Block (*as engraved on page* 423), Weapons, Helmets; Sketch for the plate of SIMON RENARD AND WINWIKE THE WARDER ON THE ROOF OF WHITE TOWER, various Views of the Tower, as engraved, The Gate Tower (*page* 1), The Bell Tower (*page* 236), The White Tower (*centre of design for the cover*), FIRST SKETCH FOR LADY JANE'S HEAD ON THE BLOCK (*frontispiece*), Interior of St. Peter's Chapel (*page* 39), Staircase in Turret of White Tower (*page* 380), and a large number of details, with GEORGE CRUIKSHANK'S AUTOGRAPH, and the date, 1839 (*reversed*), and memoranda in his hand-writing of the localities to be sketched within the boundaries of the Tower, and of the historical portraits required, *half bound*

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AINSWORTH (W. H.) TOWER OF LONDON, 1840.

93 AN OBLONG QUARTO SKETCH-BOOK, CONSISTING OF 64 PAGES OF SKETCHES FOR THE TOWER OF LONDON, MADE AT THE TOWER ITSELF, containing the following engravings :— The Stone Kitchen (*page* 27); Xit entertaining his Friends (*page* 407): Queen Jane and Lord Guildford Dudley brought back to the Tower through Traitor's Gate (*page* 112); Execution of the Duke of Northumberland on Tower Hill (*page* 160); Queen Mary affiancing herself to Philip of Spain (*page* 219); Queen Jane's first night in the Tower (*page* 32); The Duke of Suffolk's Ship (*page* 314); Elizabeth brought Prisoner to the Tower (*page* 346); Queen Jane's Entrance into the Tower (*page* 16); also Traitor's Gate (*page* 49); Secret Stairs in Salt Tower (*page* 224); Staircase in North Eastern Turret (*page* 380); Roof of White Tower (*page* 115); Interior of St. John's Chapel (*page* 152); Traitor's Tower (*page* 81); Open Drawbridge ("*Courtenay's Escape*," *page* 238); The Jewel Tower; The Lieutenant's Lodgings (*page* 306); The White Tower (*page* 70), bearing the following inscription "*Sketched on the Queen's Wedding-Day, Feb.* 10*th*, 1840;" Sketch for the Plate of *Jane meeting the body of her husband* (*page* 421); The Byward Tower (*page* 33); Eastern Drawbridge (*page* 403); Beauchamp Tower (*page* 179); Lady Jane's Prison Room; and Doorway leading to her Room. There are also HIGHLY-FINISHED PORTRAITS of the Duke of Northumberland and Lady Jane Grey (the latter partly in water-colours), and a large number of Sketches of characters in the work, including Lord Guildford Dudley, the giants, men-at-arms, priests, female attendants, and others; ANNE BOLEYN'S CHAIR, *mentioned on page* 126 *of the book, and engraved in the plate at that page;* the Table, engraved in the same plate; the Axe and Block (*page* 423); the curious old Clock, engraved in the plate of Magog's Courtship (*page* 84); and other details of Architecture and accessories; *half bound*

*** This and the previous lot are extremely interesting volumes, as they prove what care was taken by Cruikshank to be literally exact in the background of his celebrated designs for the *Tower of London*, and display the germs of the ideas from which the more finished designs were elaborated. Inside the cover of this volume is the artist's autograph in an extremely bold hand, covering the entire page, GEO. CRUIKSHANK, NOV. 23, 1839, 23 AMWELL ST., PENTONVILLE. Certain inscriptions, *within brackets*, have been added to identify the designs, and the pages of the work on or opposite which they are engraved are given, but, with those exceptions, *all the notes in the volumes are in the handwriting of the artist himself.*

688. 3-6

688. 3. 6

94 CRUIKSHANK (GEORGE) MY SKETCH BOOK, A QUARTO VOLUME OF 64 PAGES, SO ENTITLED, IN THE ARTIST'S BOLD HANDWRITING, FULL OF ORIGINAL SKETCHES AND MEMORANDA mostly in pencil, including DICK TURPIN'S HORSE (*Rookwood, page* 439); HEAD OF REBECCA (*Ivanhoe*), two very beautiful drawings, in pencil and sepia, Portrait of a Child asleep in a Chair (WATER-COLOUR), marked, 12, Brill Terrace; THE FAIRY, *in water-colour* (*Jack and the Beanstalk, page* 10); JACK CLIMBING THE BEANSTALK (*page* 28); THE GIANT TIED UP IN THE BEANSTALK (*frontispiece*); THE GIANT A PRISONER (*page* 30); and A NUMBER OF SUBSIDIARY SKETCHES FOR THE SAME STORY, some of which were engraved, and others not; also a water-colour drawing of a vase and flowers; sketches of Exeter Change and Holywell St.; a Battle Scene; The Three Sisters of Attica; The Origin of Drawing; a picturesque full-length female figure, in sepia and water-colours; A MOTHER RESCUING HER BABE FROM THE EAGLES; &c., &c., &c., *half bound*

22 10 Cheetham

*** There can be but little doubt that from this volume Cruikshank obtained his idea of producing his well-known publication entitled *My Sketch Book*. The title is written in the same bold manner as the cover of the engraved work, and it and another page are entirely covered with pencil memoranda, suggesting the contents of such a book, and variations of the title, and finally the title selected "MY SKETCH BOOK, GEO. CRUIKSHANK," being written, *in ink*, over the other matter.

95 PERSONIFICATIONS OF TIME, BY GEORGE CRUIKSHANK. "THERE IS A TIME FOR ALL THINGS." BEING THE ORIGINAL OBLONG 4TO VOLUME OF 28 PAGES, CONSISTING OF DRAWINGS FOR THE WORK PUBLISHED UNDER THE TITLE OF *Illustrations of Time*, containing:—

24 3 Sabin

THE COVER bearing the single word *Time*, and 7 pen-and-ink sketches of heads

THE TITLE, as given above, in ink, with the pencil vignette in centre, of a Prize Fight, entitled *Time Called*, which was engraved on the first plate. On the left are the name and address of a model, and beneath it a note by Cruikshank, dated the year of publication, 1827, that the work was begun "3 *or* 4 *years ago.*"

ANOTHER REJECTED IDEA FOR THE TITLE, being *Time Personified by G. C.*, with figures beneath

LIST OF 25 SUBJECTS FOR THE *Illustrations*, some of which have been engraved while others have not; also 7 PENCIL SKETCHES OF SUBJECTS, some engraved on plate 4, and others not engraved

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LOT 95—*continued.*

TIME THROWN AWAY (*Plate* 3). A VERY HUMOROUS AND HIGHLY-FINISHED FULL-PAGE SEPIA DRAWING, with a preliminary pencil sketch of the negro, and another of an ape; also a motto by the artist, NOT ENGRAVED

TIME BADLY EMPLOYED (*Plate* 5). THE ORIGINAL FULL-PAGE PENCIL DRAWING, but an entirely different design from that engraved, the background being St. Dunstan's Church, Fleet St., instead of a suburban scene. In the margin are numerous preliminary sketches

A PRETTY TIME TO COME HOME! A humorous and highly-finished full-page sepia Drawing, with the first ideas in the margin, NOT ENGRAVED

FAIR TIME, engraved as PASTIME (*plate* 3). The original full-page Pencil Sketch, with a smaller and fuller design, slightly varied, in the margin

KILLING TIME (*Plate* 2). THE ORIGINAL HUMOROUS AND HIGHLY-FINISHED FULL-PAGE SEPIA DRAWING, of a Barrack Room, from which the item of the Officer charging a Clock was selected and engraved, *with numerous notes and pencil sketches in the margins*

TIME—TO BE OFF! (*Plate* 6). The Original Full-page Pencil Sketch, with another rendering of the same idea in the margin

HARD TIMES (*Plate* 4. *Last vignette*). The Original Full-page Pencil Sketch; also

Four Full-page Rejected Designs, in Pencil, viz:—TIME COME (an Old Bailey Trial), a slight and crude sketch; WORKING OVER TIME, a clever and humorous design of Tailors, with notes and preliminary sketches; A LONG TIME DECIDING (Time as a Judge in a Court of Law), a slight sketch; TIME—TO BE OFF! (A slight sketch of a dog in a butcher's shop).

The volume contains, further, a large drawing of FALSTAFF, a humorous full-page drawing entitled THE RIVALS, and 13 OTHER PAGES OF ORIGINAL DRAWINGS AND SKETCHES; THE WHOLE BY GEORGE CRUIKSHANK

*** This important volume could with great advantage be broken up and the drawings framed separately. If, however, retained in its present state, just as it left the artist's hands, it forms an extremely interesting record of the germ, the growth, and the completion of one of the most original of Cruikshank's humorous works.

96 Cruikshank (George) Scraps and Sketches, Part the Second, *coloured copy, original impressions* 1829 £2 7 6

*** Presentation copy, with the following inscription on the cover:—*To J. Parratt, Esq., with G. Cruikshank's Compts.*

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THE FOLLOWING ARE A FEW IMPORTANT WATER-COLOUR DRAWINGS BY SEYMOUR (*the Illustrator of "Pickwick"*), THACKERAY AND HEATH, *and are preserved in special mounts.*

12 15

97 SEYMOUR (ROBERT) AN EXCEEDINGLY CHOICE ORIGINAL AND INGENIOUS UNPUBLISHED WATER-COLOUR DRAWING BY THIS CELEBRATED ARTIST, inscribed, IN HIS HANDWRITING "*Oh! the Hussey, I'll dear captain her!*" The subject is that of a cheesemonger, listening outside a parlour door. The door is movable and under it appears the cheesemonger's wife on a couch, a captain beside her with his arm round her waist, and the cheesemonger's face appearing just inside the doorway. *Size, about* 8 *in. by* 6½ *in.*

Stevens 13.

11 10

98 SEYMOUR (ROBERT) A SIMILAR AND EQUALLY FINE WATER-COLOUR DRAWING, inscribed *Here's a pretty discovery indeed!* The exterior represents a tailor at a key-hole, on a landing. Inside the movable door is the interior of a room; the tailor's wife seated on a chair, with a doctor or clergyman beside her, apparently making love.

Stowell

11

99 SEYMOUR (ROBERT) A SIMILAR AND EQUALLY FINE WATER-COLOUR DRAWING, not inscribed. The exterior represents an old gentleman of the Pickwick type, evidently roused from bed, with a pair of pistols in his hands and a sword at his side. The movable door discovers the cause of his disturbance. Two of his servants—a coachman and a negro footman are carousing at midnight, drinking their master's wine, the negro exclaiming, *Come, Massa Coachman, may present moment be worse in our lives!!*

Robson

11 11

100 SEYMOUR (ROBERT) A SIMILAR AND EQUALLY FINE WATER-COLOUR DRAWING, inscribed, *Will you have some pickle? I've got some very nice in here.* The scene represents the time-honoured story of a servant entertaining her soldier-lover at supper, and pointing to the cupboard as she speaks. The movable door shows the master of the house hidden inside, listening to the conversation. The *dénoûment* can be imagined.

W. Brown

784.

784 - -

101 SEYMOUR (ROBERT) A SIMILAR AND EQUALLY FINE WATER-COLOUR DRAWING, inscribed, *Lauk, Sir, what would our Roger say?* The scene is the interior of a rustic cottage, with a soldier making love to a country girl. Upon opening the movable door a rustic of the "chawbacon" type is discovered, gazing on the scene with astonishment. 11 10

*** These are the finest specimens of Seymour's genius that are known to have been offered in the English market. The only others remembered were pencil drawings to Pickwick which were recently sold in these rooms for £500., and to which these are infinitely superior.

102 THACKERAY (W. M.) THE PURITAN, A VERY FINE HIGHLY FINISHED ORIGINAL WATER-COLOUR DRAWING representing a Cromwellian interior, with a Puritan reading the Bible at an oak table. *Signed by the great novelist,* and inscribed, *The Puritan; size, 5 in. by 3 in., mounted in an oak frame* 16

103 HEATH (HENRY, *Caricaturist and Military Painter*) A HIGHLY FINISHED ORIGINAL WATER-COLOUR DRAWING, representing Military Pensioners discussing the news, apparently in the Grounds of Chelsea College, SIGNED H.H., *size about 5 in. by 3½ in., preserved in a special mount* 2 2

104 HEATH (HENRY) A HIGHLY-FINISHED ORIGINAL WATER-COLOUR DRAWING, representing two officers saluting ladies in a barouche, *size about 5 in. by 3½ in., preserved in a special mount* 2

£ 815 - 12 -

FINIS

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